




ARNOLD & CONWAY.

THE RESTORED PRONUNCIATION
OF GREEK & LATIN

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THE RESTORED PRONUNCIATION
OF GREEK AND LATIN:

WITH TABLES AND PRACTICAL EXPLANATIONS

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PREFACE.

THE uncertainty at present prevailing as to the best method of pronouncing Greek and Latin is a difficulty which is very widely felt both by students and teachers of these languages. At the establishment of the University of Wales it seemed desirable that an effort should be made to arrive at some kind of agreement in the matter, at any rate within the boundaries of the Principality.

*Occasion of
this pamphlet.*

With this object the Classical Professors of the Constituent Colleges of the University of Wales requested two of their number to draw up a scheme of pronunciation, which should be based upon historical principles, and at the same time bear a practical character. We accordingly framed and submitted to our colleagues a draft scheme, which they have since examined and revised: and it is now published in a form to which they unanimously assent.

The project has also received the approval of the Court and Senate of the University, and it may therefore be considered that these bodies desire to see some such uniform system of pronunciation adopted in the teaching and examinations of the University.

We are confident that, in course of time, the principles we here advocate will win increasing approval from the general body of classical scholars: but we look to the criticisms of others, and to the test of experience, to add not a little in detail to the scientific and practical value of the scheme. Meanwhile we hope that it will be favourably considered, in the first instance, by all who are interested in classical studies in Wales.

In drawing up this scheme, we have received much help from our Colleagues in the University of Wales, not only in the Classical Departments, but also in those of French and Welsh: and we have further to acknowledge several valuable suggestions made by Prof. J. P. Postgate and Mr W. G. Rushbrooke, Headmaster of St Olave's School. For the main features of the scheme no originality is claimed: these will be found in all the best grammars recently published, as well as in special works on Greek and Latin pronunciation.

It will be understood from what has been said that these pages have a directly practical object and do not profess in any way to be a complete treatise. Hence we have passed by many points which, though interesting in themselves, seem to us to be of secondary importance.

Authorities chiefly consulted. The books which we have most often consulted are the following:

Phonetics. H. Sweet, *Handbook of Phonetics*, Oxford, 1877, and *History of English Sounds*, Oxford, 1888. A. J. Ellis, *Early English Pronunciation*, London, 1869.

[More detailed technical information will be found in Sievers, *Grundzüge der Phonetik*, Leipzig, 1885 (3^{te} Auflage), and Vietor, *Phonetik des Deutschen, Englischen und Französischen*, Heilbronn, 1884.]

Greek. K. Brugmann, *Griechische Grammatik* (2^{te} Auflage) in I. Müller's *Handbuch der Altertumswissenschaft*, Band 2, Munich, 1890. G. Meyer, *Griechische Grammatik* (2^{te} Auflage), Leipzig, 1886. F. Blass, *Greek Pronunciation* (translated by Purton), Cambridge, 1890.

[Professor Blass' treatise is not adapted for the use of any but advanced students, and no succinct account of the subject in the light of recent research has yet appeared. To meet this want a brief *Text-book of Greek Pronunciation* has been drawn up by Prof. Conway and will be published shortly after this pamphlet, containing an account of the various sources from which our knowledge is derived and of the evidence which determines the pronunciation assigned to the various letters in the Table below.]

Emil Seelmann, *Aussprache des Lateins*, Heilbronn, 1885.

Latin. W. M. Lindsay, *The Latin Language*, Oxford, 1894.

W. Meyer-Lübke, *Grammaire des Langues romanes* (traduction française), Paris, 1890. E. Bourciez, *Précis de Phonétique française*, Paris, 1885. H. J. Roby, *A Latin Grammar from Plautus to Suetonius*, pt. i. London, 1876.

[A convenient summary of the principal points is found in Professor J. P. Postgate's *New Latin Primer*, London, 1888. See especially §§ 251—256. A. Bos, *Petit traité de prononciation latine*, Paris, 1893, should also be mentioned.]

E. V. A.

R. S. C.

BANGOR }
CARDIFF } May, 1895.

NOTE TO THE SECOND EDITION.

In this edition we have taken the opportunity of altering a few phrases, to which attention has been drawn as being either ambiguous or misleading: and we desire to thank both our critics and classical students generally for the generous welcome which has been accorded to our plea for reform.

E. V. A.

R. S. C.

BANGOR }
CARDIFF } October, 1896.

THE PRONUNCIATION OF GREEK AND LATIN.

It is proposed in the following pages that the method of pronunciation which is almost universal in England in the case of Greek, and still widely prevalent in the case of Latin, should be abandoned. This method, like others which prevail locally in various parts of Europe and America, chiefly finds acceptance from the immediate convenience of giving to the symbols of the Roman alphabet when used to write Latin, and the corresponding symbols in Greek, the sound which is most commonly denoted by the former in the particular locality. In Wales, the same series of symbols is used to write two languages which exist side by side, but at least half the symbols have different values in the two languages, so that even this immediate convenience is here wanting. Any method of this kind altogether disregards historical accuracy, and accustoms the learner to fancy that languages exist as written rather than as spoken: for he is put to no trouble to discover the true sounds of the language he is studying. It is to him in a very real sense a 'dead' language: he ceases or never begins to

realise that by its help men and women lived, felt, and thought: and is directly encouraged in a mistake which defeats the very purpose of his education, the mistake of regarding books as something remote from life rather than as an integral part of the life of mankind and therefore of that for which he himself is preparing.

But the local 'English' method of pronouncing Latin and Greek must be condemned also on the following more definite grounds, which involve consequences smaller in themselves but obviously and immediately mischievous:

(1) It confuses distinct sounds, and hence distinct words: e.g., *ceu* and *seu*, *cedit* and *sedit*, *luceo*, *lusio* and *Lucio* (to say nothing of *so-lutio*), *κεῖται* and *χαῖται*, *καὶνῶ*, *κείνῳ* and *κινῶ* are pronounced alike.

(2) It obscures quantity: *mensis* (abl. plur.) is pronounced as *mensis* (gen. sing.), and very often *mensa* (nom. sing.) just as *mensa* (abl. sing.): *malum* (evil) and *malum* (apple) are made alike, and so *venit* (present tense) and *venit* (perfect). The same confusion occurs in the case of Greek, though not to the same extent.

These two defects largely conceal from the student the musical and rhythmical beauties of the two languages.

(3) The learner acquires by ear at the very beginning false views as to the relations of languages, and, in particular, fails to recognise the intimate natural tie between Latin and the Romance languages. Thus Latin *a* instead of being pronounced as French *a* is made to sound like French *ei*, that happening to be the common value of English *a*.

In this way the historical study of language meets with a needless obstacle even in tracing in a Romance language, such as French, those words which are most immediately derived from Latin.

(4) A somewhat similar objection has especial importance

in Wales. The sounds used in the Welsh language are on the whole, and particularly as regards the vowels, of a simpler and more primitive character than those of English: and their expression in the written form is a permanent record of the direct influence of Latin civilisation upon the Welsh people. The 'English' method of pronouncing Latin tends to push out of sight this important historical relationship, and to obscure the comparative antiquity of the Welsh language itself.

In any attempt to frame a better system, two conditions should be fulfilled. On the one hand, the scheme proposed should present, if our knowledge can secure it, at least a reasonable approximation to the sounds which actually existed in ancient times; and on the other, it should avoid placing any really serious difficulty in the way of beginners in Latin or Greek. For it must always be the principle of the study of these languages that the learner shall, as soon as possible, begin to read for himself the works of the great classical authors.

The progress of philological research has made it possible to meet the first requirement. We can in the main reproduce with certainty the sounds actually heard at Athens in the fifth century B.C. and at Rome in the first. The margin of doubt that remains, though from the scientific point of view it is considerable, is nevertheless, when seen from the standpoint of the practical teacher, confined within very narrow limits.

For example; some scholars may feel a doubt whether Latin *ī* more nearly resembled French (close) *i* in *livre* (= Eng. *ee* in *queen*) or Italian (open) *i* in *cività* (= Scotch *i* in *pity*, sometimes represented by English writers as *ee*, 'peety'); but that it was immeasurably nearer to Eng. *ee* than to the English (really diphthongal) *ī* in *line*, *tide*, etc. is clearly demonstrable and universally admitted.

Accordingly in drawing up the Tables, we have kept in view the distinction between variations of greater and less importance, and have inserted approximate illustrations of some of the sounds from languages where precise equivalents were not easily found: whilst we have tried to guard against any misunderstanding by pointing to more exact equivalents in other columns. We venture to hope that the use of a fairly complete series of English, French and Welsh illustrations side by side may enable even beginners to attain to an approximately correct pronunciation of Greek and Latin, while incidentally rendering some slight service to the teaching of modern languages also.

In the second place, after careful discussion, and (in the case of Latin) some years' experience, we feel that the scheme proposed offers no difficulty that can reasonably be called serious even to the English-speaking student: while those who are familiar with spoken Welsh (or French) should find it far easier than the local English method. In one or two cases some difficulty may be felt, especially while the system is somewhat new to the teacher: and slight deviations from the best standard will be better left uncorrected when the effort to correct them would produce either an error in the opposite direction, or real danger of misunderstanding in the oral work of a class. Such difficulties occur from time to time in any system, and are especially numerous and embarrassing in that which has been so far usual in England. How far we and our colleagues are right in thinking that the scheme here proposed is free from objections of a practical nature, experience alone can decide.

It may indeed be felt that the difference between the pronunciation of Latin and Greek here advocated and that which is actually adopted in most parts of England is in

itself a serious embarrassment. But this difficulty is likely to diminish in extent before long. The Cambridge Philological Society in the pamphlet they have issued on the Pronunciation of Latin advocate the reformed system: the Head Masters' Conference has adopted it as an alternative: and it is already familiar in many schools and lecture-rooms. Most of the reforms that we advocate in Greek, especially in the pronunciation of the vowels and diphthongs, have been long in use in more than one Scotch University, and, as we learn from Professor Goodwin¹, are adopted with something like uniformity in America.

For these reasons we consider that the difficulties involved are of a transient character, and far smaller than those brought about by the present position of uncertainty. But on the other hand, the restored pronunciation has the advantage not only in distinctness and scientific accuracy, but also in simplicity and musical character. Written explanations must always be to some extent tedious and incomplete: but if once an oral tradition is established amongst teachers, it will be maintained with no greater sense of effort than must always be needed by those who, rejecting slipshod and inartistic methods of speech, aim at inspiring the most constant of our occupations with the instincts of force, precision, and beauty.

Conclusion.

¹ *Greek Grammar*, New Edition, 1894 (Macmillan), Preface p. vii.

TABLE OF GREEK SOUNDS.

THE letters which give the equivalents in English, French and Welsh are printed in **heavy** type. Examples enclosed in square brackets contain only rough equivalents.

Greek	English	French	Welsh
α	(footpath, grandfather	chasse	aber, llan
$\bar{\alpha}$	father	âme	tad
β	but	bon	baner
γ always as except ¹ that	get, gone	gâteau	gardd, gynt
$\gamma\gamma$	{ anger ankle inkhorn		Bangor (not as in angor, tyngu)
$\gamma\kappa$			llangc
$\gamma\chi$			
δ	[den] ²	dette	[du] ²
ϵ (close ϵ)	[get] ³	et, été	[cegin] ⁴
ζ	'sdeath, wisdom, glazed		
η (open $\bar{\epsilon}$)	bear	père, il mène	hen ⁴
ϵ' (spiritus asper)	hoard		hardd
ϵ' (spiritus lenis)	denotes merely the absence of the spiritus asper in initial vowels.		
θ	anthill		Nant-hir (not as in <i>peth</i>)
ι (close \bar{i})	[hit]	vérité	dim
\bar{i} (close \bar{i})	queen	livre, église	hin

κ	cat, come	éclat, cour	ci, coed
λ	let	lit	gweled
μ	man	mère	mam
ν	name	nom	nid
ξ	text	fixer	bocs
ο (close ō)	cannot, consist	monologue	[colyn, pont] ⁴
π	pit	parler	pen
ρ	[herring	chéri	carreg
ρ		théâtre	rhung
σ, ς	always as salt, mouse	savant, russe	nos
	except that		
	σβ } are as {	rosebush	
	σμ }	rosemary	
τ	[ten, tîn] ²	tête	[tan] ²
ϑ		du pain, lutte	[North Welsh pump]
ϕ		dû, lune	[North Welsh cun]
		[German grün]	
φ	uphill		Ap-Henry (not as in gorphen)
χ	{bakehouse backhanded		ac hefyd (not as in drachefn)
ω (open ō)	ore, oar	encore	pob ⁴

¹ A further probable exception, of no great importance, is mentioned on p. 13 below.

² For the slight variation in English and Welsh *t d* from the continental dentals see p. 12 below.

³ Greek *ε* was a 'close' *e* (see p. 16 below), and may be more nearly heard in the usual pronunciation of *college*, or in the old-fashioned pronunciation of *engine*, *engineer*, *entire*, than in the approximate examples given in the table, which contain a more 'open' sound. It was the short sound corresponding in quality to the *ε* of *εἶς*, see below.

⁴ Welsh *e* and *o* are open or 'half-open' sounds, both when short and long: but the degree of openness appears to vary slightly in different districts.

DIPHTHONGS ENDING IN ι .

These should be pronounced simply by combining the sounds of their component vowels.

Thus

$a\iota = a + \iota$. Roughly as Eng. \bar{i} in *ride*, more exactly Fr. *ail* in *émail*, Welsh *ai* in *taid*.

$o\iota = o + \iota$. Eng. *oi* in *oil*, Welsh *oi* in *troi*.

$\upsilon\iota = \upsilon + \iota$. Roughly as Fr. *ui* in *lui*. It rarely occurs save before vowels and then υ has its regular sound and the ι is simply equivalent to the Eng. consonant *y*.

$\bar{a}, \eta, \varphi = \bar{a} + \iota$ (Welsh *ae* in *caer*), $\eta + \iota, \omega + \iota$ (Welsh *oe* in *coed*) respectively.

The ι was probably not pronounced at all after about 250 B.C., just as in modern spoken S. Welsh *ae* and *oe* are pronounced (in Glamorganshire) simply as Welsh \bar{a} and \bar{o} .

The sound of $\epsilon\iota$ was originally diphthongal (Welsh *ei*, half-way between Eng. *lay* and *lie*), but by about 450 B.C. it had become simply equivalent to a long ϵ ('long close *e*') = French *-ée* in *passée*, Eng. *u* in *day*, pronounced without the final *y*-sound.

DIPHTHONGS ENDING IN υ .

These should be pronounced by combining the sound of their first vowel with that of Latin *u* (= Eng. *u* in *full*, Welsh *w* in *cwm*), not with that of the Attic υ , which when it stood alone had undergone a change that it had resisted when preceded by another vowel.

Thus

$av = a + v$, as Welsh *aw* in *llawn*, nearly as Eng. *ou* in *round*,
ow in *fowl*.

$ev = \epsilon + v$, as Welsh *ew* in *mewn*. The nearest equivalent existing in English is *ew* in *new*, but the first element of this is an *u*- instead of an *e*-vowel.

$ov = o + v$, but is of rare occurrence.

The sound of *ou* was originally diphthongal (Eng. *o* in *stone*, see p. 15), but it became in Attic before 450 B.C. equivalent to a long *o* ('long close *o*', French *o* in *chose*), and then, becoming still closer, to a long Latin *u* (Eng. *oo* in *moon*, Welsh *w* in *gwr*).

ACCENT.

For the value of the Greek signs of accent see below, p. 18.

NOTES.

1. In combinations of aspirates such as in $\acute{\alpha}\phi' \acute{\omega}\nu$, $\mu\epsilon\theta' \acute{\omega}\nu$, $\phi\theta\acute{\iota}\nu\omega$, $\chi\theta\acute{\omega}\nu$ the aspirate is by custom written twice, but is only to be sounded once; the logical spelling would be either $\acute{\alpha}\pi' \acute{\omega}\nu$, $\mu\epsilon\tau' \acute{\omega}\nu$, $\pi\tau\acute{\iota}\nu\omega$, $\kappa\tau\acute{\omega}\nu$ or $\acute{\alpha}\phi' \acute{\omega}\nu$, $\pi\theta\acute{\iota}\nu\omega$ etc., the latter being customary in crasis, $\chi\acute{\omega}\varsigma = \kappa\alpha\iota + \acute{\omega}\varsigma$. Examples of both these methods occur on inscriptions beside the ordinary spellings.

2. The exact nature of the sound or sounds represented in early Attic writers by $\sigma\sigma$, in later by $\tau\tau$, has not yet been certainly determined. Until it has been, we must be content to give the symbols the sound of a double σ and a double τ respectively; such inaccuracy as we may be committing in this pronunciation is as great as, but no greater than the corresponding inaccuracy in spelling allowed by the Athenians themselves.

TABLE OF LATIN SOUNDS.

THE letters which give the equivalents in English, French and Welsh are printed in **heavy** type. Examples enclosed in square brackets contain only rough equivalents.

Latin	English	French	Welsh
a	{ <i>footpath, grand-</i> <i>father</i>	<i>chasse</i>	<i>aber, llan</i>
ā	<i>father</i>	<i>âme</i>	<i>tad</i>
b	<i>but</i>	<i>bon</i>	<i>baner</i>
bs as ps , <i>ur</i>	bs as <i>urps</i>		
c always as	<i>cat, kitten</i>	<i>éclat, cour</i>	<i>coed, ci</i>
d	[<i>den</i>] ¹	<i>dette</i>	[<i>du</i>] ¹
e (open <i>ě</i>)	<i>get</i>	<i>berger</i>	<i>pen</i>
e (close <i>ē</i>)	[<i>bay, bane</i>] ²	<i>passée</i>	[<i>hen</i>] ³
f	<i>fox</i>	<i>fifre</i>	<i>ffon</i>
g always as	<i>get, gone</i>	<i>gâteau</i>	<i>gardd, gynt</i>
h	<i>hoard</i>		<i>hardd</i>
i (open <i>i</i>)	<i>hit</i>	[<i>vérité</i>]	[<i>dim</i>]
ī (close <i>ī</i>)	<i>queen</i>	<i>livre, église</i>	<i>hin</i>
i consonant	<i>yoke</i>	<i>bataillon</i>	<i>iaith</i>
l	<i>let</i>	<i>lit</i>	<i>gweled</i>
m	<i>man</i>	<i>mère</i>	<i>mam</i>
n	<i>name</i>	<i>nom</i>	<i>nid</i>
n before c , g , q }	<i>song</i> ⁴		<i>llangc</i>
o (open <i>ō</i>)	<i>dot</i>	<i>reconnu</i>	<i>pont</i>
ō (close <i>ō</i>)	[<i>low, lone</i>] ²	<i>chose, chaud</i>	[<i>pob</i>] ³
p	<i>pit</i>	<i>parler</i>	<i>pen</i>
qu	<i>quiz</i>	<i>cuirasse</i>	

r	[<i>herring</i>]	<i>chéri</i>	<i>carreg</i>
s	always as <i>hiss, pace, manse</i>	<i>savant, russe</i>	<i>nos</i>
t	[<i>tin</i>] ¹	<i>tête</i>	[<i>tan</i>] ¹
u	(open <i>ū</i>) <i>pull, wood</i>	<i>nouvelle</i>	<i>cwm</i>
ū	(close <i>ū</i>) <i>pool, wooed</i>	<i>résoudre</i>	<i>cwn, gwr</i>
u	consonant ⁵ <i>wine</i>	<i>Nord-Ouest</i>	(<i>g</i>) <i>weled</i>
x	<i>text</i>	<i>fixer</i>	<i>bocs</i>

¹ Latin and French *t, d* are more strictly dental than the corresponding English or Welsh sounds.

² Latin *ē* may be obtained from English *a* in *bay, bane* by omitting the *y* sound which follows immediately on the English vowel: and so *ō* from English *o* in *low lone* by omitting the *w* sound. English *air, oar* give the corresponding open vowels.

³ Welsh *e* and *o* are open or 'half-open' sounds, both when short and long: but the degree of openness appears to vary slightly in different districts.

⁴ Accordingly Latin *ng* corresponds to the double sound ('*ng*' + *g*) in English *finger*, and not to the single sound heard in *singer*: to Welsh *ng* in *Bangor*, not in *tyngu*.

⁵ A distinctive symbol *v* is still often found in Latin printed texts, although *j* for the *i* consonant has been generally abandoned. These distinctive symbols for the consonants came gradually into use towards the end of the Middle Ages, when the sounds had undergone considerable change (see p. 14), and had become comparatively remote from those of the corresponding vowels.

The following sounds, used in Latin in words borrowed from the Greek, are to be pronounced as in Greek:

Latin	Greek	English	French	Welsh
y	υ		<i>du pain</i>	[North Welsh <i>pump</i>]
ȳ	ῠ		<i>dû, lune</i> [German <i>grün</i>]	[North Welsh <i>cun</i>]
z	ζ	' <i>sdeath, wisdom, glazed</i>		
ch	χ	<i>bake-house, back-handed</i>		<i>ac hefyd</i> (not as in <i>drachefn</i>)
ph	φ	<i>up-hill</i>		<i>Ap-Henry</i> (not as in <i>gorphen</i>)
th	θ	<i>ant-hill</i>		<i>Nant-hir</i> (not as in <i>peth</i>)
rh	ρ		<i>théâtre</i>	<i>rhwng</i>

DIPHTHONGS.

These should be pronounced simply by combining the sounds of their component vowels. Thus

Latin	English	French	German	Welsh
ae ¹	[<i>side</i>]	<i>émail, bataillon</i>		<i>taid</i>
oe	<i>boil</i>		<i>häuser</i>	<i>troi</i>
ui	[<i>ruin</i>]	[<i>oui</i>]		[<i>mwyn</i>]

(The vowel-sounds in *ruin*, etc., if run closely together, will correspond to Latin **ui** in *huic*, *cui*.)

au	<i>cow</i>	<i>haus</i>	<i>llawn</i>
eu	[<i>new</i>]		<i>mewn</i>

(English *new* would be in Latin letters *niu*: but if we substitute the sound of *e* for that of *i*, we obtain the Latin diphthong.)

¹ See p. 17.

EXPLANATIONS OF SOME POINTS IN PHONETICS.

These remarks are intended as comments upon the tables of Greek and Latin pronunciation, amplifying the very *Purpose*. brief directions there given. They aim only at dealing with certain practical difficulties, and not at presenting even the elements of the Science of Phonetics. Technical terms in common use are therefore not, as a rule, explained. Fuller information may readily be found in the recognized text-books of Phonetics (see the list of authorities in the Preface).

The plosive or momentary sounds are found written almost uniformly in modern European languages: those common to Greek and Latin with them are π *p*, τ *t*, κ *c* (breathed sounds) and β *b*, δ *d*, γ *g* (voiced sounds).

But *t* and *d* are more strictly dental in the modern Romance languages than in English, Welsh, or German, where they are formed rather above than on the teeth; and in this particular the Romance sounds correspond more closely to Greek τ *δ*, Latin *t d*.

Besides these six sounds Greek possessed aspirates, and Latin used them in words borrowed from Greek: ϕ *ph*, θ *th*, χ *ch*. These also were plosive sounds, only differing

from the corresponding breathed sounds π *p*, τ *t*, κ *c* respectively in adding a slight emission of breath, in sound like the English *h*, before the next vowel or consonant in the word. They must not be confused with the spirant or continuous sounds which have replaced them in modern Greek, as well as in other European languages, such as *ph*=*f* in English, French and Welsh, *th* in English and Welsh, *ch* in Welsh and German.

These spirants are not the only modern weakenings of the plosives of classical times: and in English and other modern European languages (though not in Welsh) *c*, *g*, *t* have come, in certain positions, to represent weakened and continuous sounds, for which other symbols also stand. Thus English *city*, *gin*, *nation* are pronounced just as if *sity*, *jîn*, *nashun* were written. These secondary values of modern *c*, *g*, *t* are in no case to be given to the corresponding Greek or Latin symbols.

Amongst continuous sounds the nasals *m* and *n* corresponding to the voiced *b* and *d* are found in all European languages: but observe that Greek *v* and Latin *n* may perhaps have more closely resembled the sound heard in modern French and other Romance languages, and have been more strictly dental than English, Welsh, or German *n*. The nasal corresponding to *g* is found in English and Welsh, and written *ng*. In Latin and Greek the sound is heard before the sounds κ *c* (*q*), γ *g*, χ *ch* (in Greek probably also before μ and ν , though certainly not before *m* and *n* in Latin). It is denoted by γ in Greek, by *n* in Latin. Hence Greek $\gamma\gamma$ (for example)=Latin *ng*=English or Welsh *ng*+*g*, or *ngj* in the examples given in the tables.

Final *m* was pronounced lightly in Latin. In verse, when the next word began with a vowel, we find the vowel before -*m* elided: yet when the next word began with a consonant, the syllable ending in -*m* is counted long by position. The best explanation seems to be that the -*m* was so far weakened, that when a vowel followed, the -*m* was only heard as a nasal affection of the vowel before it, such as is given to *o* and *a* in French *bon*, *plan*: and therefore the vowel was subject, like others, to elision. The exact sound before following consonants is doubtful (see Lindsay, p. 61). For class purposes it seems sufficient to pronounce *m* as in English, whether it occurs at the end of a word or elsewhere.

Modern
values (in
some cases)
of *c*, *g*, *t*.

Continuous
consonants.

(a) *Nasals*.

There is some variety in modern languages in the sounds denoted by *r* and *l*: but in most they are voiced sounds clearly pronounced, and *r* is trilled. Yet English *r* is always a weak

(b) *r* and *l*. sound, and often entirely inaudible: and even English *rr* represents only imperfectly the full sound of Greek ρ , Latin *r*, for which French *r* is perhaps the best model.

A breathed sound corresponding to the voiced *r* is found in Greek ρ , Latin *rh* (in words borrowed from Greek or Celtic), Welsh *rh* and French *r* in certain positions¹, as in *théâtre*.

In most modern languages the symbols *s* *z* are found to represent a breathed and a voiced sibilant respectively.

(c) *s*. But whilst Welsh on the one hand possesses the *s* sound only, English on the other frequently employs the voiced or *z* sound, even where *s* is written: so that *lies* come to rhyme with *size*, and *cheese* with *freeze*: whilst the breathed sound (when final) is often represented by *ce* or *se*, as in *pace*, *manse*. Greek σ (except before β and μ) and Latin *s* always, represent the breathed sounds, and care should be taken to give them this value even when final; for example, the endings of $\sigma\upsilon\tau\omega\varsigma$ and *rēgēs* should not be pronounced as in English *toes* and *gaze*, but as in *dose* and *chase*.

In Latin a consonant as well as a vowel value was given to each of the symbols *I*, *V*: but that the consonantal sound (d) *i* (*j*), *u* (*v*). could not have differed widely from the vowel in either case is shewn by the easy passage from one to the other; as, for example, in *silvae* (*silvae*) and *siliuae* (*siliuae*); *neue* (*neve*) and *neu*; and by the well-known play on words between *caue ne eas* (*caue ne eas*) and *cauneas* 'figs from Caunus.'

The sounds given to *j* in English and French respectively, and to *v* in most European languages (Welsh *f*) are historical developments of Latin consonantal *i* (*j*), and *u* (*v*), as well as of other sounds: but they are much later in date than the classical period, and should not be introduced in reading classical Latin.

The number of distinct vowel sounds used in modern European languages is very considerable, whilst the number of symbols available is relatively much smaller than in the case of consonantal sounds. Accordingly in all modern European languages, but very especially in English, the written representation of vowel sounds is entirely inadequate. Not only is one symbol used to denote several distinct sounds, but it is quite common to find

¹ See Vietor, p. 132, § 93 and Anmerkung 1.

a double or diphthongal sound represented by a single symbol, and a single sound by a double symbol.

If however we put English (and Dutch) on one side, we find that in modern languages generally an approximately uniform character is given to the sounds represented by *a, e, i, o*: and the sound given to *u* is similar in French and Welsh. These sounds are single vowel sounds, and we have every reason to attribute them to Latin *a, e, i, o*, to Greek *α* and *ι*, and to Greek *υ*, Latin *y* respectively. Latin *u* corresponds to Greek *ου*—French *ou*, (for Greek *ε* and *ο*, see below). Most of these sounds occur in English also, but the symbols by which they are denoted are not uniformly employed, and often have a value peculiar to this one language. Accordingly it is better to start from French and Welsh than from English in studying the character of the Greek and Latin vowels.

The distinction between *short* and *long* vowels was more plainly marked in the classical languages than in modern English: and this difference must be kept entirely *Quantity.* distinct from that between short and long syllables; thus in *ἔσπερος*, *Vesper*, the first vowel in each case is short, the first syllable long. In a reformed pronunciation the distinction between short and long vowels should be carefully observed: and the student should endeavour to master the quantity of the vowels in new words in Greek and Latin, as he learns the words themselves. But where in Latin a vowel is followed by two consonants, its quantity is only known to us in a certain number of cases¹: e.g. vowels are long before *nf*, *ns*, as in *infāns*: in other cases we consider that the only practical course is to follow the English method of making the vowel short.

Further distinctions can be traced with the help of English illustrations: but to use these it is necessary first to understand the nature of the sounds represented in *The English vowels.* English by the vowel symbols and those used in connexion with them. For shortness' sake we may denote the values given to *ā, ē, ī, ō, ū* in Latin, as stated in the table above, as the normal values of these symbols. English short *a, e, i, o* have then,

¹ See Lindsay, *Latin Language*, p. 133 ff.; and observe that the difference of quantity in Latin produced differences of quality in the derived vowels in Romance; thus Lat. *stēlla* gives Fr. *étoile*, Ital. *stella* with close *e*; while Lat. *bēllum* 'beautiful' gives Fr. *bel*, Ital. *bello* with open *e* (Meyer-Lübke, *Gram. Lang. Rom.* pp. 91 and 153).

in the examples given as equivalent to Latin *a*, *e*, *i*, *o*, their normal values. English short *u* (as in *but*, *uncertain*) represents an indistinct vowel sound, common in modern languages and occurring chiefly in unaccented syllables, French *e* in *me*, *te*; Welsh *y* in *ŷn*, *yma*. It is often denoted in phonetics by *e* reversed (*ə*).

English long *a* and *o* in most cases represent a long vowel sound followed by a slight *y* and *w* sound respectively: the consonantal sound is written in *bay*, *low*, and, though unwritten, is none the less heard in *bane*, *stone*. Hence English long *a* may be represented by *ēy*, long *o* by *ōw*. Although in each case two distinct sounds exist, it is not easy without practice for an Englishman to pronounce the first separately.

English long *i* in most cases would, on the same principle, be denoted by some such combination as *aei*; and long *u* by *yū*: from the latter normal *u* can easily be deduced, as it is common in English under the form *oo*.

English *ai*, *ea*, when followed by *r* are equivalent to normal *ē* lengthened: e.g. in *air* and *bear*: and so *oa* to normal *ō* lengthened, in *oar*. In these words the final *r* is but slightly heard, and nearly equivalent to the indistinct vowel sound, so that *air* (English) or (*b*)*ear* (English) is little more than *ēə* (normal), and *oar* (English) than *ōə* (normal).

English *ee* = *ea* in *year* = normal *ī*.

The short vowels described¹ are uniform in quality, and are known as 'open' or 'wide' vowels (see below). But the long vowels are of two kinds. Some differ from the short vowels just mentioned only in quantity or duration, and these are open long vowels. Such are *ē* in English *air* (*ēə*) *bear* (*ēə*), French *père*, *il mène*, Greek *ἦν* and Welsh *hen* (in many districts): *ō* in English *oar* (*ōə*), *bore* (*ōə*) Greek *ὥς*, Welsh *poŵ* in many districts, Italian *popolo*: *ī* in Italian *cività*, Scotch *i* in *pity*.

But more often the long vowels differ also in quality: *ē* being somewhat nearer to *i* than *e* is, and so *ō* to *u*. Thus we obtain long close (or narrow) vowels, so called because the channel through which the stream of voice passes is specially narrowed in their formation; e.g. *ē* in English *bay* (*bēy*), *bane* (*bēyn*), French *état*: this sound occurs in Greek *εἶς*, *φίλει*, Latin *sedī*. Similarly *ī*

¹ Observe that Greek *ε* and *ο* are close and were therefore omitted above.

in English *queen* (*quīn*), French *sir* ; *ō* in English *bone* (*bōwn*), French *chose*, Latin *nōnus* ; *ū* in English *rude* ; are all formed with the same 'narrowing of the voice.'

So far as *ē* and *ō* are concerned, the distinction is of some practical importance in Greek and Latin. Greek distinguishes in writing both the short and long close vowels *ε* and *ει*, *ο* and (in early Attic') *ου* from the open long vowels (*η* and *ω*). Latin *ē* and *ō* were close ; but in the fourth century A.D. *ae* had come to be pronounced as the open long vowel corresponding to *ē*, so that *equus* and *aquus* differed only in the length of the first vowel. The change seems from Varro, *Ling. Lat.* vii. 26, to have begun even in classical times : but this passage does not give us enough data to determine exactly how far it had then gone : and we have therefore recommended in the table that *ae* should be pronounced as a diphthong.

In vulgar Latin the classical distinctions of quantity were much obscured by the effect of the stress-accent, with the result that (close) *ē* and (open) *ɛ* became identical in pronunciation, and similarly² (close) *ō* and (open) *ɔ* ran together. This development is of importance in tracing the connexion between Latin and the Romance languages. Thus the following examples shew the normal representation of the Latin vowels *ē ē ɛ ɛ i*, occurring in accented syllables, in modern French.

Latin *ē* = French *ie* : *pedem, pied* ; *heri, hier*.

<i>ē</i>	·	<i>oi</i> :	{ <i>tres, trois</i> ; <i>habere, avoir</i>	
<i>ɛ</i>				{ <i>viam, voie</i> ; <i>fidem, foi</i>
<i>i</i>				

Similar distinctions are found in the history of Latin *o ō u ū*, see Meyer-Lübke, *Grammaire des Langues romanes*, §§ 118 ff. and 183 ff.

English *ee, ea* are usually followed by an indistinct vowel sound before *r* : thus *peeress, dearest*, are pronounced almost as *pīeres, diērest*. This should be avoided in Latin : *English ee, ea (i) before r.* e.g. *audīrem* should be pronounced (save for accent), as *audī rem*, not as *audīærem* : for the double sound would have been represented in Latin by *ie* as *īe* in *fīerem*.

¹ It is probable that even as early as the classical period *ou* had become still closer, and = Lat. *ū*.

² Except in one Romance language, see Meyer-Lübke *ll. cc.*

The short *i* sound is favoured in English at the end of words, as in *lady*, *cheery*: but this sound should not be introduced for Latin final *e*, as in the English pronunciation of *triste*, *posse*. Except for the different position of the break at the end of the word *parce tibi* and *parcet ibi* are pronounced alike.

ACCENTUATION.

There is no doubt that in the Classical period of Greek the accented syllables were pronounced on a higher pitch or note than the unaccented, and not with more stress, not, that is, with a stronger current of breath and more muscular effort. Therefore, unless and until the student is capable of giving a purely musical value to the Greek signs of accent, they are better disregarded altogether in pronunciation; that is to say, we should certainly make our pronunciation more, not less remote from that of the Greeks themselves if we gave to their accented syllables the same stress as we do to the accented syllables in English. The current method of pronouncing Greek words, in respect of accent, by the Latin rules, though of course equally unscientific, is, in itself, a no larger inaccuracy. Perhaps the most practical reform that could be suggested would be to pronounce Greek words as far as possible with an even degree of stress on all syllables, as approximately in modern French.

In Latin the accent implies stress, though not such forcible stress as in English, nor such as involves any slurring or indistinct articulation of the unaccented syllables.

The most important laws are (i) that words of two syllables are accented on the first, (ii) that words of three or more syllables are accented (*a*) on the last syllable but one if that is long, (*b*) on the third syllable from the end, if the last but one is short. These laws are correctly observed in the 'English' pronunciation: e.g. *ámat*, *vituperáre*, *régerem*, *compédibus*. Welsh-speaking students, accustomed in almost all words to accent the last syllable but one, need to be careful in the two instances given last, and to avoid such mispronunciations as *regérem*, *compedibus*.

It is necessary to guard the English student by pointing out that the Greek and Latin vowels possess the qualities which have just been described in whatever position of the word they may occur; for instance the three syllables of ἔχ^ετε and the three of *rege*re should be pronounced with exactly the same respective vowel-sounds, *ε* and *e*. But in English almost all vowels in unaccented syllables are pronounced (except in special cases, where the nature of the following sound affects the vowel) simply as the indeterminate, colourless vowel *ə* which was described above; as in *vill*a, *better*, *the wind*, *author*: in careless speech even *i* in *author*ity, etc. is given the same sound. The student should distinguish the vowels in the unaccented syllables of τίνα, τίνε, *men*sa, *im*ber, *turtur*, as well as those in accented syllables like *vir*, *vēr*, *fūr*.

Quality in
unaccented
syllables.





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